

in+ ex



in[sight]

A profile of the influential individuals, companies and partnerships driving the interior design industry forward

ex[rated]

Inex showcases striking exterior installations and products that blend cutting-edge design with practicality



in[spire]

Helping professionals to keep abreast of trends, this focus highlights styles in texture, pattern and tone

ex[pose]

Inex unveils the greatest iconic furniture pieces still prevalent in today's contemporary design world with modern twists



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The invitation to design a Serpentine Gallery Pavilion is a commission that not only confirms an architect's prestige, but also places that architect alongside some of the greatest names in contemporary architecture. 2015 sees the Pavilion series celebrate its 15th anniversary of architectural experimentation with a colourful and playful design by Spanish architects SelgasCano.

Serpentine Galleries Director, Julia Peyton-Jones and Co-Director Hans Ulrich Obrist comment: "We are proud to work with SelgasCano in this, the 15th year of a commission unique in the western world that continues to showcase some of the boldest and innovative designs in contemporary architecture internationally."

To celebrate the unveiling of this year's Pavilion, this month's Exrater looks back over the past designs and the architects that have made this world-renowned landmark the success that it is today. Read the full feature on page 24.

A number of exterior spotlight articles throughout this issue reflect the design community's shift towards outdoor design in anticipation for the upcoming summer months. This month's Recycled focus presents versatile garden rooms on page 46, infinity pools make a splash on page 38 and imagery specialist Surface View presents how to incorporate artwork into exterior design projects on page 44.

As always, your April issue is packed full of inspirational case studies and innovative products. To access this resource on the move download Inex's free-of-charge App by searching 'Inex' in App Store or Google Play.

Emily Smithemily@mixedmediainfo.com

Top left: Italian furniture brand Lema have opened a London showroom

Cover: Grwyski + Pons have used various tiling solutions for a new London hotel in Brentford

Top right: Surface View have created a range of exterior artwork



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Top left: Last year's Serpentine Gallery was designed by Chilean architect Smiljan Radić – read about all the past designs in this month's Exrated
Middle: Phil Parkin's architectural concepts have made the New Design Britain shortlist
Left: Salvage expert Atmosphere et Bois uses reclaimed wood within the new Barn Box garden room design

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Make yourself comfortable at Chatsworth

Chatsworth

28 March – 23 October

This headline exhibition for Chatsworth in 2015 encourages new insight into the historic house. The exhibition incorporates leading contemporary designs alongside the private Chatsworth collections. Work by students and alumni from Sheffield Hallam University will also be on show.

chatsworth.org



Salone del Mobile Milan

14-19 April

The Salone del Mobile is a global benchmark for the Home Furnishing Sector, an invaluable tool for the industry as well as an ongoing, quite extraordinary promotional vehicle. The Salone made its first appearance in 1961, designed to promote Italian furniture and furnishing accessories on the export market. The event welcomes visitors from around the world.

salonemilano.it/en-us

Designjunction Milan

Milan

15-19 April

In April 2015 designjunction will transport an edited version of the critically acclaimed show to Milan for the fourth edition of designjunction edit Milan to run during the Salone Internazionale del Mobile. The Salone del Mobile is the largest international furniture fair in the world.

thedesignjunction.co.uk



The EY Exhibition: Sonia Delaunay

Tate Modern, London

15 April - 9 August

This is the first UK retrospective assessing the breadth of Sonia Delaunay's vibrant artistic practice. It features the groundbreaking paintings, textiles and clothes she made across a sixty-year career, as well as the results of her innovative collaborations.

tate.org.uk



GreenSky Thinking

20-24 April 2015



Green Sky Thinking

Various locations, London

20-24 April

Green Sky Thinking is a week long, London-wide events programme for built environment and property professionals highlighting innovative practice on how we 'design in' sustainability for London. Unlike conferences or tradeshow the events are informal and on-site project talks, thereby providing 'real' exemplars for the industry to learn from. Each event is expert-led, hosted by organisations foremost in the delivery of sustainable design. The event is for those who influence sustainable built environment.

greenskythinking.org.uk



Grand Designs London Live

ExCeL

2-10 May

Running for nine days, Grand Design London Live offers visitors a unique opportunity to see all the latest trends for the home as well as many products never seen before. Based on the Channel 4 TV series, and presented by design guru Kevin McCloud, the event will be packed with over 500 exhibitors, across seven different sections, from kitchens and technology to gardens and self-building. The Grand Theatre, sponsored by Airflow, will host lively debates and sessions from resident ambassadors Kevin McCloud, George Clarke, Charlie Luxton, and more.

granddesignslive.com



A royal welcome

Once the childhood home of Anne Boleyn, Hever Castle is now home to nine new guest bedrooms.

Surrounded by glorious Kent countryside, Hever Castle offers luxury Bed and Breakfast accommodation in the Astor Wing of the Castle – an Edwardian annex created by William Waldorf Astor, designed in Tudor style. This period property boasts ‘five-star gold’ graded suites overlooking a private garden area. The accommodation

has recently been extended to encompass a new wing.

This ambitious project took place in what was once staff accommodation and storage areas, overlooking a historic orchard and the exterior of the Castle. Now known as the ‘Anne Boleyn Wing’ the space comprises a series of nine new suites and a breakfast room, all taking full

Above: This double-moated 13th century castle is in Kent
Right: Hamilton Litestat supplied the lighting control system for the new guest rooms



advantage of the views, with each suite aptly named after a different variety of English apple.

Interior designer Sarah Clark was commissioned to create an individual look and feel for each suite. All needed to encompass historical elements, modern comforts and contemporary style. In this new space Sarah was asked to retain the feel of the existing Astor Wing, which she had already refurbished, but this time was asked to 'spread her wings' and in doing so was given the freedom to introduce a unique personality to each suite.

The backdrop of the Castle, the angle of natural light, how



the room sat within the space and the need to use some existing pieces of furniture provided Sarah with a unique starting point around which to evolve the design of each room.

The theme chosen by Sarah that shone through across the project was rooted in Anne Boleyn's Royal Court but with a significant Edwardian feel by way of a nod to the Astor family. Every suite

was individually designed with continuity and flow achieved via the bathrooms and fittings.

Using lighting control to create a relaxing and cosy ambiance within each space was a priority. For Sarah, elements of continuity and finishing touches were the point of difference – selecting a suitable lighting control system and the perfect switch plates and sockets were a must.



Ambiance was enhanced within the suites with lighting control. A bespoke four button control plate, featuring different settings has been fitted at the entrance of each suite. The plates were made to Sarah's exact specifications with input and advice from Hamilton to create a stylish end result. In addition to this the lighting levels were originally factory, but the control settings and final light levels were adjusted to suit the space. Sarah selected Hamilton's Hartland CFX collection in Richmond Bronze for its intensity and depth of colour.

Sarah explains: "I was initially drawn to Hamilton for its Mercury Lighting Control system and range of switch plates and sockets which perfectly suited the needs of this project. I know we achieved the best system we could for the space. Everyone I came in contact with at Hamilton gave huge attention to detail. The company's expertise in integrating smart technology

sympathetically and seamlessly within a 'Heritage' environment proved to be invaluable throughout this project."

The Anne Boleyn Wing enjoys its own beautiful Breakfast Room which is flooded with natural daylight and offers window seats looking out across the orchard to the castle. All bedrooms are en-suite and individually styled, with some offering four poster beds, roll top baths or walk in showers. All rooms blend modern day comforts with antique furnishings and original features. The collection of bedrooms offers a selection of

double rooms, twin rooms, single rooms and some suites that are suitable for families with young children.

Each room is filled with rich fabrics, crisp linens and paneled walls. Sarah selected plates and sockets that were neutral with a deep tone to seamlessly blend with the colours of the fabrics and surfaces in each individually styled room. An instant cosy ambiance has been achieved – it's not hard to imagine Anne Boleyn herself being delighted with the end result!

hamilton-litestat.com «
ninetoeleven.co.uk «



Above: There are
nine new rooms
Above right: The
wing is named after
previous Castle
resident Anne Boleyn
Right: Each room
uses pattern and
textile to match the
surroundings





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Leading light

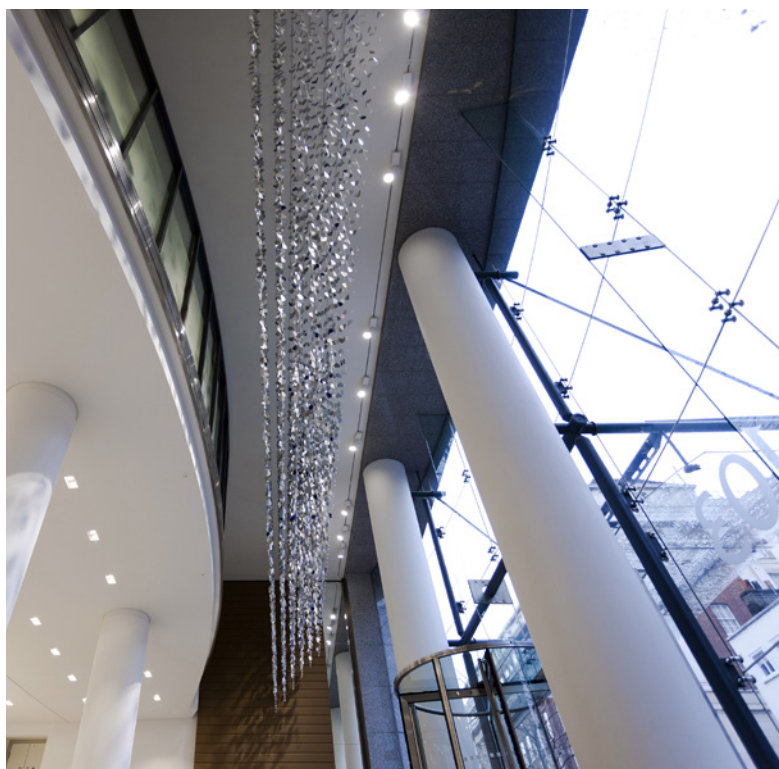
Bespoke chandelier and lighting designer George Singer has taken chandelier design to new heights in a recent lighting installation named after the small bird, Starlings, for the multi-tenant office environment at 103 Wigmore Street in central London.

Architects Gensler appointed George to create a permanent lighting installation to reflect the corporate environment at 103 Wigmore Street, but bring a unique beauty to a space that would otherwise be a ubiquitous office atrium.

Above: The installation is made from 5000 discs

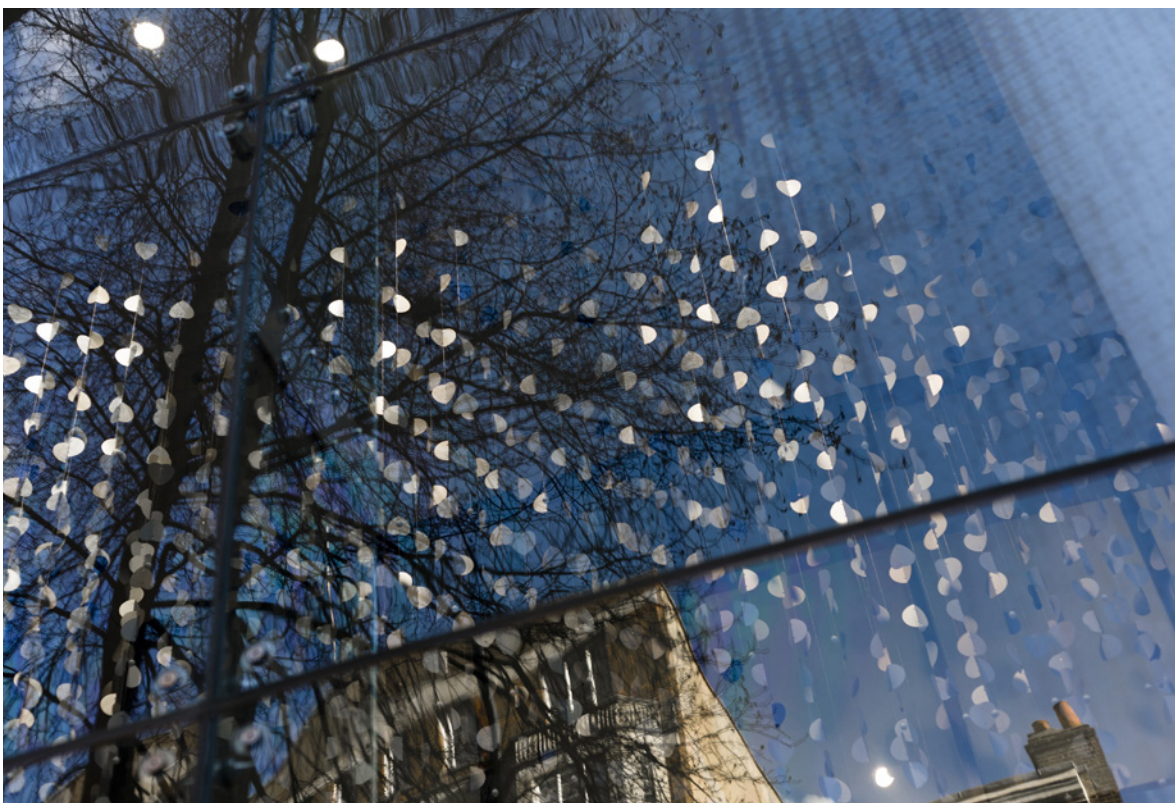


Above: 103 Wigmore Street is home to many offices
Left: George's installation greets workers when entering the building

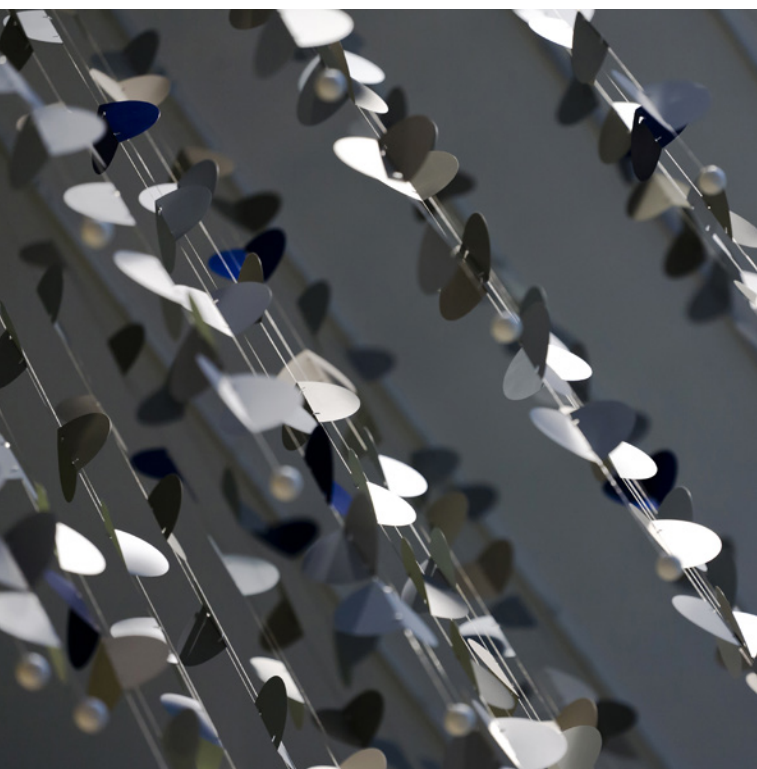


George explains: "I was approached by Gensler to design the feature lighting installation for Nations House. The brief was to create something to reflect a corporate environment and the concept of using a murmuration of starlings seemed perfect to me. The starlings represent a sense of togetherness and family – thousands of individuals coming together in a large organic entity, just like the large companies that share the space."

The installation consists of over 5000 individual steel disks that have been photo-etched, screen-printed and attached to wires by hand. The steel used is so thin – thinner even than paper – that the whole installation weighs only 100kg and never collects dust. The screen-



Above: All of George's products are handmade in his Farringdon studio
Below: Each disk is photo-etched and attached to wire by hand



printing process also meant that George could be very specific about the colour palette of the installation – something he worked closely on with Gensler.

George continues: “The idea was that the installation should change as you go past. By using five different colours of disk and altering their density from left to right, it mirrors the behaviour of a real murmuration of starlings as they dance across the sky. The materials we used leant themselves very nicely to this process.

“It was a privilege to work with Gensler to create a lighting installation for a building as iconic as this. The end result is something elegant, but also tough and built to last. Wigmore Street is a very residential street, so I hope over the years the residents, locals and the people in the office will warm towards ‘Starlings’ and enjoy it as part of the architectural landscape of the area.”

The installation is 15m long, 3m high and 1m deep. It took George and his team two months to make and two days to install. George added painted lead weights to the installation to ensure whilst not making it totally static, it would not swing or overlap within the space.

The installation reflects light from nine specifically positioned spotlights in the space to create illumination.

Ricky Horsman, Project Surveyor at Wates Group, adds: “We worked closely with George throughout the 103 Wigmore Street Project and in particular the feasibility and final construction phase. The “Can Do” approach and energy which George adopted was evident throughout each stage and again reflective on the final product which looked stunning.”

George graduated from Central Saint Martins College of Art and Design in 2002. After working at numerous design houses, he became an independent designer in 2006. His first commission came after exhibiting the Medicine Chandelier at 100% Design where he won the opportunity to design three large chandeliers for Conran's famous Bluebird restaurant in Chelsea, West London. All of George's products are handmade in his studio in Farringdon, central London. As well as designing for a variety of London-based architects and interior design companies, he also carries out installations abroad.

georgesinger.co.uk «



From household to superyacht

Extex luxury outdoor performance fabrics are at the forefront of innovation in textile design – the brand's success facilitated by its creators' remarkable career history.

Having been used within luxury projects from Harrods and British Aerospace to Royal Households and English Heritage, Extex fabrics are now gracing the decks and interiors of the world's most glamorous superyachts. Solar, Wave and Enso, each part of the Extex range, are all hand printed in the UK by parent company Marina Mill using traditional craftsmanship steeped in history.

After Stephanie and Keith Rawkins left Art College with degrees in sculpture and painting, Keith joined Ascher London Ltd as a textile designer and screen engraver, which led to his role as the manager of the silk hand printing studio and factory. Many famous designers produced wonderful ideas for Ascher's textile

gallery at Liberty in Regent Street.

In 1967 Keith and Stephanie set up their own company, 'Stefan Keef', and supplied Ossie Clark, Caroline Charles, Alistair Cowan and so many others. During the late seventies, they received their first request to design and supply bespoke interior fabrics for a few large private houses. In 1979, Liberty's of London commissioned them to produce pure silk cushions and bedspreads for their windows and bed linen department. Harrods and Harvey Nichols promptly followed suit and Stefan Keef had made the transition into the furnishing world. Their first hotel project followed soon after, a very exclusive job for John S Bonnington, UK architects, who commissioned 21 hand printed and painted silk panels depicting the four

Above: In 1991 The company changed its name from Stefan Keef to Marina Mill

Below right: Extex is a range of outdoor fabric

seasons, for the Asahi Plaza Hotel in Osaka, Japan.

In the mid to late eighties, Stephanie and Keith were joined in the business by first their son, Guy and then their daughter Tandine, to manage the print works and design studio. At this time, Stefan Keef started to print customers' own designs for clients like Colefax & Fowler and English Heritage and this began a fruitful but discreet route of commission printing for very high profile customers and their exclusive clients. Replications were produced for historic Royal households and palaces via English Heritage and gradually the company's reputation for infinite care through knowledge and skill became one of supreme expertise in the hand-printing of historical textiles.

Stefan Keef moved to their present old Victorian mill on a Medway Marina in 1991 and Marina Mill was born. By 1993 the business had divided into three distinct areas, the first being the marine industry. Their first projects were to design and produce the fabrics for Fairline's leading production boat and Sunseeker's Manhattan Flybridge motor yacht. In the same year Princess Yachts contracted Marina Mill to exclusively produce all their interior fabrics and this successful association continues to this day. This association led them on to cruise liners where many big, exciting themed interiors have been completed using their specially designed and coloured fabrics. Today sees their printed textiles continuously specified by the most prestigious superyachts.

In 2002, this association with production boats led to the development of Extex, Marina Mill's luxury outdoor range of fabrics, specifically designed at the time for use on all exterior areas of a yacht. Now, almost fourteen years later, the award winning range is being used extensively in the residential, marine and hospitality sectors.

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Graduates make the grade

Following the announcement of this year's New Design Britain 2015 finalists, Inex talks to Programme Curator Allie Little and judges Liam Butler and Dan Ziglam about the award scheme.

As a programme dedicated entirely to design graduates from British Universities, New Design Britain has been bridging the gap between education and industry for 14 years, shining a light on the best up and coming design talent from some of the most established design education institutions in the world.



Above: Phil Parkin's
'Off the radar' cafe
design
Above right: Amy
Bartlett's 'Form and
Structure' surfaces
shortlist design



Allie Little – Programme Curator and representative for the awards – has selected 24 industry experts to judge the awards who come with a wealth of experience across a wide variety of fields. There are five judges for each of the six categories. Liam Butler, Brand Director of members-only home and luxury lifestyle store ACHICA, is judging for the Accessories category and Dan Ziglam, CEO of British furniture brand DeadGood, is a judge for the furniture category.

Hundreds of entries were whittled down by the judges leaving only five finalists in each category. In order to bridge the gap between design and industry, the entrants were judged on the commercial viability of their designs, as well as aesthetics, functionality and product development.

All of the judges will come together at May Design Series for the live awards judging, where they will choose one winner from each category. Winners will be offered a work placement with key industry players, amongst other benefits. Winners from the product categories also receive a free stand to exhibit

their product at May Design Series 2016 as part of the Designer Makers area, and the interior design and architecture category winners are invited to assist with designing next year's show.

What sets New Design Britain apart from other award schemes?

Allie: The level and standard of design being produced by young designers in Britain is as outstanding now as it has ever been, with British universities nurturing some of the highest achieving and forward thinking design graduates in the world, and a huge part of this relies on our ability to nurture young talent, ensuring innovative new products are brought through to the market. This is where New Design Britain really stands out as a platform for new design talent.

Liam: New Design Britain has established itself as much more than an award scheme. It offers finalists and competitors the opportunity to get in front of key industry experts as well as supporting the finalists from each category with a network of alumni who can offer advice across a variety of subjects related to growing a business.

What do you value most about this award programme?

Allie: New Design Britain plays an integral part in the support of design students and graduates, bringing talented young designers to the forefront of the interior design industry. The most valuable aspect of the programme is the community surrounding the awards, with a close knit group of alumni designers, industry leading judges and support for the awards from across the industry – all providing a valuable stepping stone for graduates.

Liam: For ACHICA the award programme has offered us the opportunity to uncover new talent which we can showcase to our discerning customers exclusively.

Why is it so important to support graduate designers?

Dan: I believe new talent is the life blood of our industry and critical to its innovation and evolution. We have some of the worlds best university's within the UK who produce some exceptional designers. It is crucial we continue to support them after graduation.



Liam: Graduate designers bring fresh eyes and new solutions. This in turn delivers innovative products.

Allie: The success of the design industry hinges on innovation. With the design industry crying out for the new; fresh new faces and innovative new products, now should be the ideal time for design graduates to really shine. And yet there is a definite disconnect between the student design community and the industry which they so crave to be a part of. In order

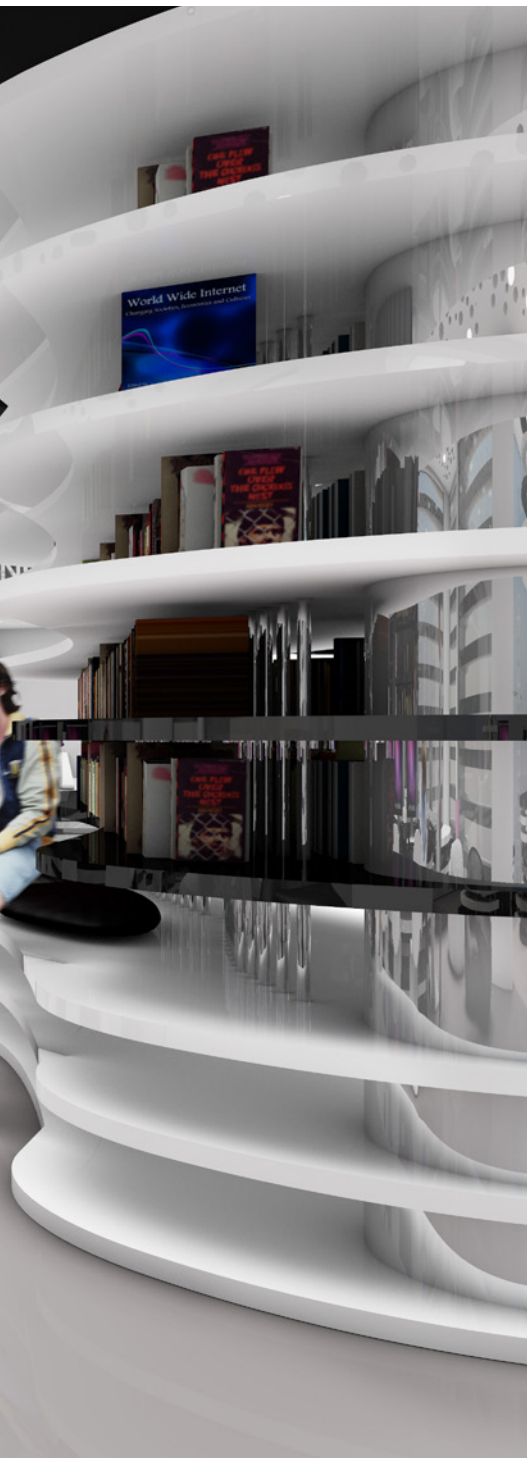
to make sure that the very latest cutting edge products are brought to the forefront, we, as an industry, need to ensure that the very best young talent is successfully introduced to the market.

Have there been any big success stories from past award winners?

Dan: We actually now work with one of them! Dan Schofield won the award back in 2013 and we are currently working with him on a range of new collections for the DeadGood brand.

Allie: We're very proud of our community of New Design Britain Alumni, with designers including Daniel Schofield, Alexander Mueller, James Harrison, Alex Macmaster and many more who have gone on to have their own studios and ranges with the likes of Heal's, Habitat and John Lewis to name but a few. It's always great to hear that our Alumni are doing so well after being part of New Design Britain – it's when all of our hard work really pays off!

Above: In 1991 The company changed its name from Stefan Keef to Marina Mill
Below right: Extex is a range of outdoor fabric



the product be commercially viable and intelligently designed

Allie: Our panel of 24 industry judges are all experts in their chosen fields, each bringing different experiences and knowledge to the table. From the hundreds of entries we receive, our judges have the difficult task of choosing just five per category for the shortlist, and only one per category as winners – not an easy task by any means! The main criteria we look for is commercial viability – we want products and designers that can be carried forward into the industry and sold into the marketplace. Of course we also want products with great aesthetics and innovative design.

Have you noticed a trend in theme/style/material used within designs submitted this year?

Allie: It is always really interesting for me to see all of the entries for the awards, and this year there were some definite trends showing through. From monochromatic geometrics to the use of wood and metals, it is clear to see that the graduates really have their fingers on the pulse when it comes to the latest interiors trends, meaning their products are not only commercially viable but desirable by the market.

Dan: Perhaps more of a focus on craftsmanship and use of more natural materials.

Liam: Our finalists used a wide range of materials – from marble and white metal through to glass and recycled plastic bags.

How do you approach choosing a winning design?

Dan: I tend to get a feel instantly, so I always go with gut instinct first. Then once I get excited about a design I like to look into the detail behind the thinking, as well as the inspiration and process of creation.

Liam: There were four judges in the accessory category and I have to say that we were 'as one' on most of the five finalists. For me whilst beautiful design is of course part of the decision making process it was important that

Is there any one style, product or design studio that sticks out in your mind as a key influence for upcoming designers?

Liam: I am always really inspired by the work of Russell Pinch at Pinch Studio and love the simplicity of the Avery chair which I first saw at Decorex last September.

Allie: It's very difficult to name only one, and when talking to our alumni and graduates it quickly becomes apparent that each has their own inspiration and influence, their own reasons for following the path





of design. I would say, however, that some of our judges' studios and products definitely play a part here, from the awesome products of DeadGood, MiniModerns and Liberty, to the stunning work of Dan Hopwood and Sara Cosgrove, our judges really are an inspiration to young designers.

Dan: I believe looking into how new technologies can be properly integrated into furniture design will be a key area for innovation in the coming years.

With new technologies constantly changing the world of design, what do you think the future holds for the next generation of designers?

Allie: With 3D printing technology moving forwards at such a pace, it is inevitable that the designer of the future will need to learn to adapt to these technologies. Retailers' expectations will rise as a generation of design savvy consumers come to the forefront, and the next generation of designers need to be more aware than ever of these expectations to ensure success in an often saturated interiors market.

Dan: I think it is an exciting time to be a graduate because the barriers to entry in various markets are falling quickly. 10 years ago producing a prototype could cost thousands of pounds, but today's technology allows a number of ways to cheaply

and quickly produce working samples as well as test out ideas. There are also numerous platforms emerging for designers to market and sell ideas direct to the end consumer.

Liam: I think personalisation is becoming more and more of a reality and bespoke is becoming more affordable due to advancing production techniques driven by 3D printing and new computer aided technology.

What do you believe the future holds for British interior design?

Liam: Design is well regarded already around the world and I think that that the British intrinsically bring a sense of style, heritage and reference points

that cannot be bettered.

Allie: I think the reputation of British Design will carry forward, the challenge now is to ensure we are not just known for our established furniture brands and distinctive fabrics industry, but also that we are renowned for our cutting edge contemporary design, a challenge which the industry are more than capable of achieving.

Dan: We as a nation have always been at the forefront of bringing exciting new styles and ideas to the world, With the support of our young talent I believe we can continue to lead the world for many years to come.

Above: Wael Seaiby's
PLAG design
Below: Charles Parford-
Plant's Tension design
Right: Catherine
MacGruer's Tiles fabric
collection



What do you value most about the design community?

Dan: It is a very friendly industry, with everyone eventually ending up knowing everyone else and it feels as though people are much more willing to collaborate and share ideas compared with other, more competitive, industries.

Liam: The generation of new ideas and the on-going refinement of ideas.

Allie: I would have to say the sense of community and pride we have as an industry, particularly as British designers and manufacturers. London is fast becoming the design capital of the world, and there has never been a more exciting time to be involved in such a welcoming industry.

What do you believe makes an excellent design?

Liam: Excellent design for me must be both useful and beautiful.

Dan: A perfect balance of innovation, aesthetics, commercial viability and imagination.

Allie: Excellent design to me is a product or project which is well-thought out, commercially viable, and expertly executed. I am a strong supporter of British craftsmanship, and a well-made product can really make a difference.

Finally, from a personal viewpoint, what are your favourite interior styles, colours and products?

Dan: I personally like quite an eclectic approach and enjoy mixing different styles together in new and exciting ways.

Allie: I also have a bit of an eclectic taste when it comes to interiors. On the one hand I am a vintage addict, and love to find worn down old pieces which need rescuing from flea markets and auctions. On the other hand I love contemporary colourways, and my house is a bit of a mash of colours, textures and styles. I am very much a strong believer in following your heart when it comes to design, if you love it, have it, after all, it is you who has to live with it!

maydesignseries.com «





Serpentine showcase

Following the unveiling of this year's annual Serpentine pavilion, Inex takes a closer look over 15 years of this world-renowned series of temporary architectural creations.

The Serpentine Pavilion commission was conceived in 2000 by Director Julia Peyton-Jones and has since become an international site for architectural experimentation. Each pavilion presents the opportunity for influential architects to design and display a unique structure on the Serpentine Gallery's lawn for four months. This ambitious series has seen the world's greatest architects present breathtaking and thought-provoking compositions, making it one of the top-ten most visited architectural and design exhibitions in the world.



Here: Pavilion 2001,
Eighteen Turns,
designed by Daniel
Libeskind with Arup,
photograph © 2001
Sylvain Deleu



Above: Serpentine
Gallery Pavilion 2003
designed by Oscar
Niemeyer, photograph
© 2003 Sylvain Deleu
Left: Pavilion 2000
designed by Zaha
Hadid, photograph ©
2000 Hélène Binet

2000-2004

In the year of millennium excitement, the first pavilion was created to house a prestigious fundraising dinner to mark 30 years of the Serpentine Gallery. Highly acclaimed Iraqi-British architect, Zaha Hadid designed this inaugural showcase. Zaha's structure radically reinvented the accepted idea of a tent or a marquee. It took on the form of a triangulated roof structure spanning an impressive internal space of 600m² by using a steel primary structure. A folding form of angular flat planes extending to the ground gave an illusion of solidity

while at the same time creating a variety of internal spaces. Originally intended to stand for only one week, the project was so well received that Chris Smith – Culture Secretary – persuaded the planners to maintain the structure for a total of three months.

Polish-born architect Daniel Libeskind, recognised at the

time for a number of high profile commissions including Berlin's Jewish Museum in 1999 and later for overseeing the rebuilding of the World Trade Center in 2003, his 2001 Pavilion was called 'Eighteen Turns'. Highlighting the beauty of Kensington Gardens and their connection to the gallery, Daniel's striking design was created from sheer metallic planes



assembled in a dynamic sequence. Clad in aluminium panels creating interesting reflections of light, the structure revealed an entirely new perspective of the greenery of the park and the brick building of the gallery. Eighteen Turns was a special place of discovery, intimacy and gathering.

A complete contrast to the previous year, the Serpentine Gallery Pavilion 2002 presented an extremely complex random pattern that proved, upon careful examination, to derive from an algorithm of a cube that expanded as it rotated. The numerous triangles and trapezoids formed by this system of intersecting lines were clad to be either transparent or translucent, giving a sense of infinitely repeated motion. The architect behind the dazzling structure was Toyo Ito – well known for creating conceptual architecture.

The late Brazilian architect Oscar Niemeyer – who at 95 years old – designed a simple and ingenious structure for the Serpentine Gallery Pavilion 2003. Built in steel, aluminium, concrete and glass, the Pavilion's ruby-red ramp contrasted with the surprise of a partly submerged auditorium, affording views across the park. It also housed specially conceived wall drawings by Oscar. The Pavilion conformed to Niemeyer's principle that every project must be capable of summary in a simple 'sketch' and that once the support structure is finished the architecture should be more or less complete.

Due to various challenges, including budget and a gargantuan design proposal by Dutch architects MVRDV that would have buried the entire gallery beneath an artificial mountain, there was no pavilion in 2004.

2005-2009

The Pavilion made a dramatic return in 2005 thanks to Portuguese architect Alvaro Siza and his ex-pupil Eduardo Souto de Moura. Presenting a totally different architecture, this design sought to guarantee that the new building established a dialogue with the neoclassical house. The result

was a low structure that mirrored the domestic scale of the Serpentine and articulated the landscape between the two buildings. The Pavilion was based on a simple rectangular grid, which was distorted to create a dynamic curvaceous form. It comprised interlocking timber beams, a material that accentuated the relationship between the Pavilion and surrounding Park.

The centrepiece of Rem Koolhaas and Cecil Balmond's design for the 2006 Serpentine Gallery Pavilion was a spectacular ovoid-shaped inflatable canopy that floated above the Gallery's lawn. Made from

translucent material, the structure was illuminated from within at night. The canopy was raised into the air or lowered to cover the amphitheatre below according to the weather. The walled enclosure below the canopy functioned as a cafe and forum for daily televised and recorded public programmes including live talks and film screenings in the Time Out Park Nights and the Serpentine Gallery programme. Highlights included two 24-hour interview marathons with leading politicians, architects, philosophers, writers, artists, film-makers and economists exposing the hidden and invisible layers of London.

Above: Pavilion 2007
designed by Olafur
Eliasson & Kjetil
Thorsen, photograph
© 2007 John
Offenbach
Left: Pavilion 2006
designed by Rem
Koolhaas and Cecil
Balmond, with Arup,
photograph © 2006
John Offenbach



Right: Pavilion
2011 designed by
Peter Zumthor,
photograph © 2011
John Offenbach
Below: Pavilion 2010
designed by Jean
Nouvel, photograph
© 2010 Philippe
Ruault



Serpentine Gallery's 2007 Pavilion was a timber-clad structure resembling a spinning top. The design by Danish-Icelandic artist Olafur Eliasson and Norwegian architect Kjetil Thorsen brought a dramatic vertical dimension to the more usual single-level Pavilion. This collaboration between artist and architect acknowledged the Serpentine Gallery Pavilion series as an opportunity for architect and artist to come together. A wide spiralling ramp made two complete turns, ascending from the gallery's lawn to the seating area and continued upwards, culminating at the highest point in a view across Kensington Gardens and down into the chamber below. The Pavilion acted as a 'laboratory' every Friday night with artists, architects, academics and scientists leading a series of public experiments. The programme began in September and culminated in an extraordinary, two-part, 48-hour marathon event exploring the architecture of the senses.

Canadian architect Frank Gehry and his team took inspiration for the 2008 Pavilion from a variety of sources including the elaborate wooden catapults designed by Leonardo

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Above: Pavilion 2014
designed by Smiljan
Radić, photograph ©
2014 Iwan Baan

Left: Pavilion 2012
designed by Herzog
& de Meuron and Ai
Weiwei photograph
© 2012 Iwan Baan

da Vinci as well as the striped walls of summer beach huts. Part-amphitheatre, part-promenade, these seemingly random elements make a transformative place for reflection and relaxation by day, and discussion and performance by night. The Pavilion was designed as a wooden timber structure that acted as an urban street running from the park to the existing gallery. Inside the Pavilion, glass canopies were hung from the wooden structure to protect the interior from wind and rain and provide for shade during sunny days.

The 2009 Pavilion was designed by Kazuyo Sejima and Ryue Nishizawa of leading Japanese architecture practice SANAA – their first built structure in the UK. The Pavilion resembled a reflective cloud or a floating pool of water, sitting atop a series of delicate columns. The metal roof structure varied in height, wrapping itself around the trees in the park, reaching up towards the sky and sweeping down almost to the ground in various places.

Open and ephemeral in structure, its reflective materials made it sit seamlessly within the natural environment, reflecting both the park and sky around it.

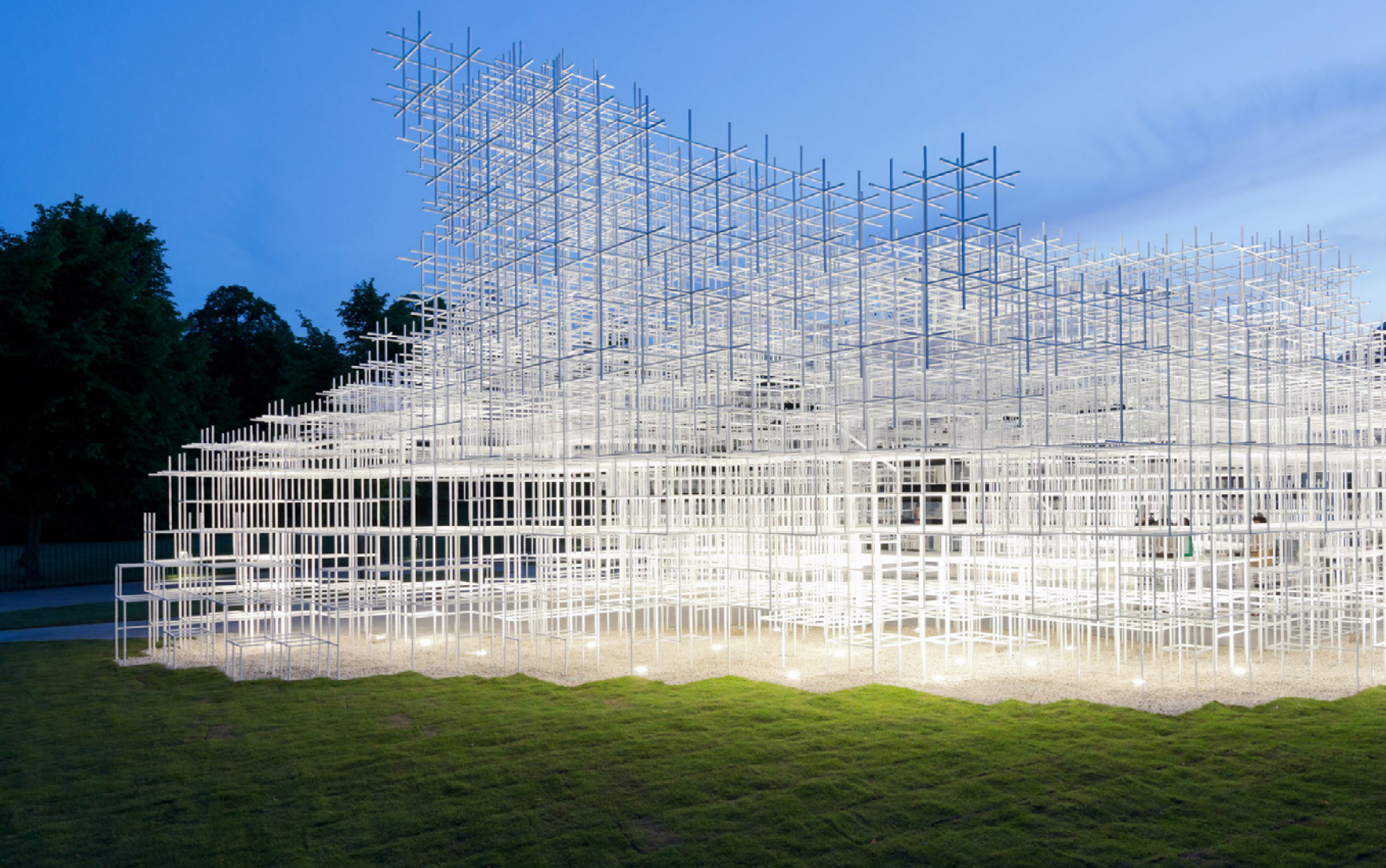
2010-2014

For the Serpentine's 40th Anniversary the tenth Serpentine Gallery Pavilion was designed by world-renowned French architect Jean Nouvel. The design contrasted lightweight materials with dramatic metal cantilevered structures, rendered in a vivid red that, in a play of opposites, contrasted with the green of its park setting. The vibrant colour reflected the iconic London images of traditional telephone boxes, postboxes and London buses. The building consisted of bold geometric forms, large retractable awnings and a sloped freestanding wall that stood 12m above the lawn. Jean's Serpentine Gallery Pavilion, the architect's first completed building in the UK, operated as a publicly accessible structure within Kensington

Gardens and as a cafe. The pavilion design highlighted the idea of play with its incorporation of traditional French outdoor table-tennis tables.

With the 2011 Pavilion, as with many of Pater Zumthor's previous work, the architect emphasised the sensory and spiritual aspects of the architectural experience, from the precise yet simple composition and 'presence' of the materials, to the handling of scale and the effect of light. The concept for the Pavilion was the 'hortus conclusus' – a latin term meaning enclosed garden – a contemplative room, a garden within a garden. When entering the solid concrete building from the lawn visitors witnessed a transition as they entered the central garden – a place abstracted from the world of noise and traffic and the smells of London; an interior space within which to sit, to walk, to observe the flowers.

The 2012 Pavilion took visitors beneath the Serpentine's lawn to explore the hidden history of its previous pavilions. Eleven columns



characterising each past pavilion and a twelfth column representing the current structure supported a floating platform roof 1.5 metres above ground. The Pavilion's interior was clad in cork, a sustainable building material chosen for its unique qualities and to echo the excavated earth. Taking an archaeological approach, the architects – Herzog & de Meuron and Ai Weiwei – created a design that inspired visitors to look beneath the surface of the park as well as back in time across the ghosts of the earlier structures.

In 2013 41-year-old Sou Fujimoto was the youngest architect to have ever accepted the invitation to create a temporary structure for the Serpentine Gallery. His Pavilion was constructed from 20mm white

steel poles in an intricate latticework pattern that seemed to rise up out of the ground like a shimmering matrix. Occupying some 350 square-metres of lawn in front of the Serpentine Gallery, Sou Fujimoto's delicate structure had a lightweight and semi-transparent appearance that allowed it to blend, cloud-like, into the landscape and against the classical backdrop of the gallery's colonnaded east wing. Designed as a flexible, multi-purpose social space, visitors were encouraged to enter and interact with the Pavilion in different ways.

Last year Chilean architect Smiljan Radić designed the fourteenth Serpentine Pavilion. Radić's design for a temporary Pavilion has its roots in the architect's earlier work, particularly The Castle of the Selfish

Giant, inspired by the Oscar Wilde story and the Restaurant Mestizo – part of which is supported by large boulders. It both follows and contrasts with Sou Fujimoto's cloud-like Pavilion, which was visited by almost 200,000 people in 2013. Smiljan commented: "The unusual shape and sensual qualities of the Pavilion have a strong physical impact on the visitor, especially juxtaposed with the classical architecture of the Serpentine Gallery. From the outside, visitors see a fragile shell in the shape of a hoop suspended on large quarry stones. Appearing as if they had always been part of the landscape, these stones are used as supports, giving the pavilion both a physical weight and an outer structure characterised by lightness and fragility. The shell, which is white, translucent and made of fibreglass, contains an interior that is organised around an empty patio at ground level, creating the sensation that the entire volume is floating. The simultaneously enclosed and open volumes of the structure explore the relationship between the surrounding Kensington Gardens and the interior of the Pavilion. The floor is grey wooden decking, as if the interior were a terrace rather than a protected interior space."

Colourful chrysalis-like design for 2015

This year Madrid-based architects SelgasCano will create an amorphous, double-skinned, polygonal structure consisting of panels of a translucent, multi-coloured fabric membrane woven through and wrapped in webbing. Visitors will be able to enter and exit the Pavilion at a number of different points, passing through a 'secret corridor' between the outer and inner layer of the structure and into the Pavilion's stained glass-effect interior.

Serpentine Galleries Director, Julia Peyton-Jones and Co-Director Hans Ulrich Obrist, say: "We are proud to work with SelgasCano in this, the 15th year of a commission unique in the western world that continues to showcase some of the boldest and innovative designs in contemporary architecture internationally. In keeping with their reputation for playful designs

and bold use of colour, SelgasCano's structure will be an extraordinary chrysalis-like structure, as organic as the surrounding gardens. We can't wait to go inside to experience the light diffused through the coloured panels like stained glass windows. It will be a place for people to meet, to have coffee and to experience the live events we put on throughout the summer."

The architects describe their design: "When the Serpentine invited us to design the Pavilion, we began to think about what the structure needed to provide and what materials should be used in a Royal Park in London. These questions, mixed with our own architectural interests and the knowledge that the design needs to connect with nature and feel part of the landscape, provided us with a concept based on pure visitor experience. We sought a way to allow the public to experience architecture through simple elements: structure, light,

transparency, shadows, lightness, form, sensitivity, change, surprise, colour and materials. We have therefore designed a Pavilion which incorporates all of these elements. The spatial qualities of the Pavilion only unfold when accessing the structure and being immersed within it. Each entrance allows for a specific journey through the space, characterised by colour, light and irregular shapes with surprising volumes. This is accomplished by creating a double-layered shell, made of opaque and translucent fluorine-based plastic (ETFE) in a variety of colours. At the heart of the Pavilion is an open space for gathering as well as a café. We are also very much aware of the Pavilion's anniversary in our design for the 15th annual commission. The structure therefore had to be – without resembling previous Pavilions – a tribute to them all and a homage to all the stories told within those designs."

serpentinegalleries.org «



Above: Serpentine
Gallery Pavilion
2013 Designed
by Sou Fujimoto,
Photograph © 2013
Iwan Baan
Right: This year's
design is by
SelgasCano





Luxury showcase

London welcomes two new flagship stores for luxury domestic furniture brands Lema and Made.

Furniture brand Lema is a worldwide protagonist for 'Made in Italy'.

Founded in 1970 by the Meroni family, Lema has a strong tradition of Italian manufacturing. A regular exhibitor at the Milan Furniture Fair, the brand specialises in high quality, design-led furniture.

Made.com is the brainchild of 31 year old entrepreneur Ning Li and Brent Hoberman – co-founder of lastminute.com. The brand operates a 'fast fashion' business model by collaborating with

furniture designs and working closely alongside manufacturers across the world. Made.com offers furniture and homeware products at a discounted price compared to the high street alternatives.

Bringing Italy to London

Where Made already has a London showroom in Notting Hill, this is a first for Lema.

Angelo Meroni, president of Lema, comments: "London is a crucial location on the international market right now,

with its concentration of key players – the contract market; the most influential architectural practices working around the world; property developers involved in major projects – our presence here represents a strategic investment for the Group, one that aims at increasing Lema's partnerships on the international market and establishing the brand firmly on the international high-end furniture scene."

The Kings Road flagship store is designed by Piero Lissoni and has

Above: Lema have opened a showroom on The Kings Road
Above right: This location is well known for its high-end furniture stores
Right: Made have opened a new store in popular shopping district Soho



where Lema's quality and style are attracting a large number of design enthusiasts.

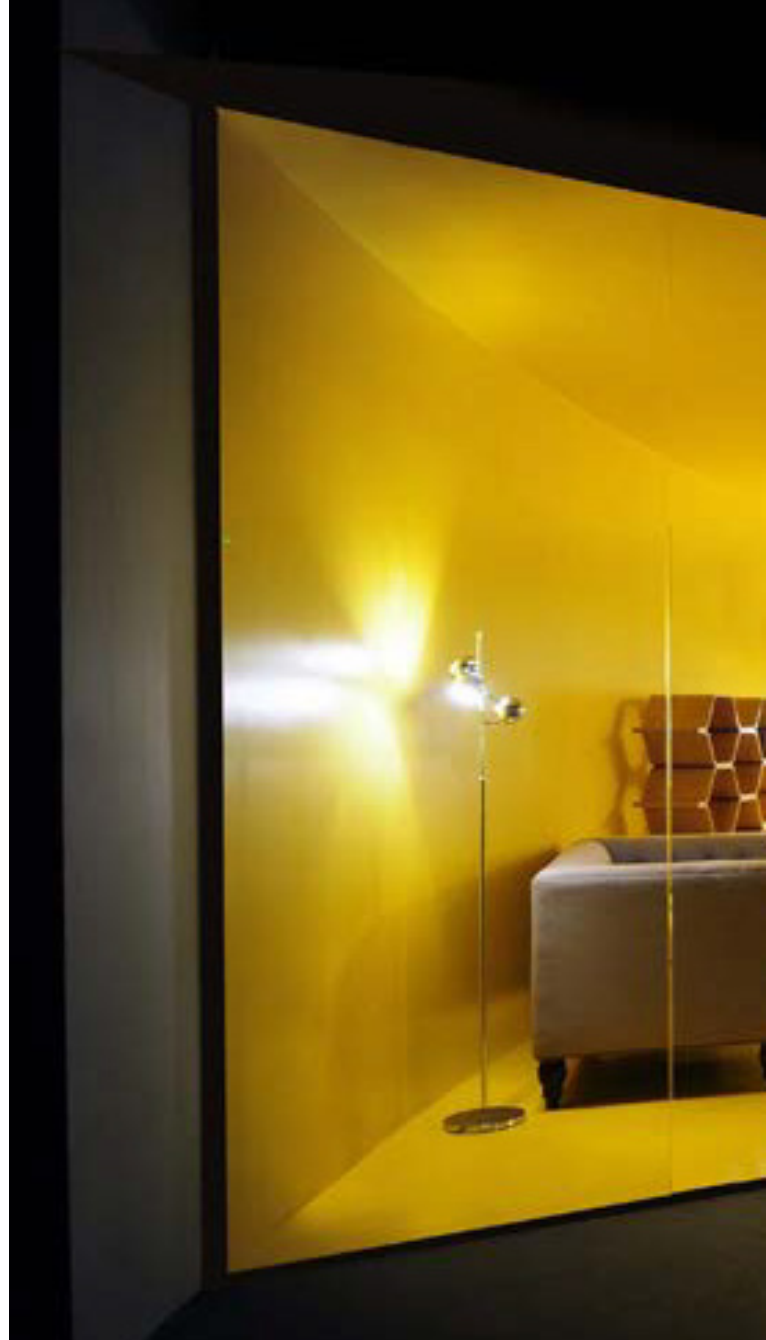
Piero adds: "The Lema flagship store in London is much more than just a showroom; it functions both as a furniture store and as a bespoke design atelier. I have tried to preserve the idiosyncrasies of the existing building, in consideration of both its local surroundings, and its location within the UK's capital. We adapted the original space adding new details, and we softened its industrial look with a sculptural staircase, in white steel and unpolished oak wood, which embodies both everyday life, and architectural project."

Distributed over two floors and occupying an area of 400m², the flagship store embodies the elegant style and relaxing Mediterranean atmosphere that define this brand's character.

Housed in an elegant townhouse recently renovated, with large windows overlooking Kings Road, the new store offers an overview of the company's production ability. It showcases the Lema house, where daily activities are smoothly punctuated with furniture pieces. On display are Lema's trademark products, alongside standalone furniture pieces that contribute

been conceived to stage the two main identities of the Group, Lema Casa and Lema Contract. These two manufacturing realities represent two separate but interconnected pillars of the Lema brand, united by a common thread: the culture of know-how, tradition and innovation that has always defined the essence of Italian design and the unique world inhabited by Lema's collections. The London flagship store marks a significant international investment that follows other recent openings in New York, Miami, Los Angeles, Beijing, Taiwan and Melbourne, markets in which 'Made in Italy' is recognised and appreciated, and





Above: Made have another showroom in Nottinghill

Above left: The Lema showroom is designed by Piero Lissoni

Left: Made brought in architects Bureau de Change to design the new showroom

to create the typical relaxed atmosphere characteristic of the brand.

Re-evaluating concepts

The brief for the Made Soho store was to re-evaluate the concept of a showroom and to incorporate technology in a way that would genuinely add value to the customer experience. Architects Bureau de Change took on the challenge.

This new store experience begins with the external windows, where instead of displaying products behind glass, an intricate installation makes the glazing itself become a full scale representation of brand's home products.

Inside, the store blends physical



product with full scale projections in a series of room sets. Customers are guided through a network of white-washed walls – curved like the pages of a book – referencing the literary history of Charing Cross Road. These walls provide a clean backdrop for the furniture and a canvas upon which products can be projected. The use of large format projections mean a single room can show multiple combinations of product changeable on demand.

Billy Mavropoulos, Bureau de Change co-founder, comments: “This is such a bustling street, with so many stores vying for your attention, we wanted to produce something unexpected – an idea that would set it apart from the traditional format of lots of products in a display. Instead, we have taken a single idea – of the products pushing through the glazing – and filled each window with it. You still get a sense of the products beyond the frontage, but the views are more intriguing, more oblique.”

Katerina Dionysopoulou, co-founder of Bureau de Change, says: “Made has always been ahead of the

curve and so the Soho store had to offer something more than the typical high street experience. For us, the design challenge was how to display in-store, where space is at a premium, the breadth of content you can on a website. The projections provide a true, adaptable representation of the products, at the right scale, in the right place. Without them, the room sets feel unfinished, so for us they were the missing link to achieving a flexibility you can normally only achieve online.”

Customers are provided with tablets on which they can browse and find further product information about their favourite pieces. Alongside the digital experience, a large physical

furniture sample archive provides an opportunity to touch and feel fabrics and explore colour swatches to help decision-making.

Chloe Macintosh, Made.com co-founder and Creative Director, adds: “Taking on a central London location is a huge step for us as a brand. We see it as an opportunity to meet with a broader range of customers and for them to experience the Made way of thinking. The space was designed on a tight budget and timeframe but Bureau de Change brought a lot of ingenuity and flair and turned an old rundown bookstore into a crisp, spacious and inviting design for our customers.”

lema-uk.com «
made.com «

To infinity and beyond

With summer just around the corner, hotels and villas across Europe are preparing to welcome holidaymakers from far and wide. A pristine appearance matched with the latest luxury interior products is fundamental for attracting customers. Not many hospitality design elements scream relaxing holiday quite like an infinity pool.

An attractive pool is key for any holiday villa. Pools come in all shapes and sizes to provide visitors with the perfect, luxurious vacation, but the advantage of infinity pools is that they tend to make the most of scenery by offering fantastic views from the overflowing edge. The infinity pool concept supposedly dates back to the early 1600s, where a vanishing water design was present at the Palace of Versailles in Paris.

Rejuvenation

Ibiza is renowned for its clubs and party scene, but in addition to a vibrant party scene the island is also home to numerous quiet villages that boast opportunities for peace and relaxation. Many tourists are attracted to the remoteness of the White Isle, its laid back

bohemian vibe and the holiday freedom to lie around in the sun by the pool and rejuvenate.

One example is Casa San Miguel. Situated in the north of Ibiza, this luxury villa provides a stunning 13x6m heated infinity pool in an ideal location. Perched on a cliff, it boasts 180-degree views of the Mediterranean. Its pool has been designed in such a way so as to give villa guests a feeling that the water runs from the pool into the sea. The placement of the pool means it provides uninterrupted sea views as far as the eye can see.

Another great example of luxury Ibiza villa at its best is Villa Can Jordi. Just a short drive from Es Cubells and its beautiful beaches, this is a contemporary six bedroom property which has first class views over the surrounding local countryside and the Mediterranean in the distance. The pool measures 11x4m from which guests can admire countryside views. When not in the pool, there is a large terrace for sunbathing and dining al fresco whilst enjoying the same scenery.

Rustic edge

Italy offers a wonderfully cosmopolitan destination with everything from rustic to renaissance – and the infinity pools on offer are no different.





A former 11th century palace set on cliffs beside the Amalfi Coast, Belmond Hotel Caruso seems to drift on a 'balcony' above the Mediterranean Sea. Its ancient walls and fresco-covered ceilings have been carefully preserved to make it a work of art in itself. Stroll through the terraced gardens and you reach the stunning infinity pool. The spectacular pool is an architectural masterpiece. Set at the highest point above the town of Ravello, it's seemingly suspended in the clouds, providing an unparalleled vista and breathtaking views of the coastline below. As guests relax in the gently heated water, concierge bring iPod's pre-loaded with a bespoke choice of music, a fresh fruit appetizer or an Evian vaporizer. This pool offers pure, unadulterated indulgence.

Set on its own exclusive beach, beside one of the most beautiful coastlines in all of Italy, Belmond Villa Sant'Andrea overlooks the aquamarine sea. Built by an aristocratic family in 1830 among lush, subtropical gardens, this secluded retreat retains all the charm of a private residence. The heated infinity swimming pool is spectacularly located by the edge of the bay. The beauty encourages troubles to melt away beneath the warm Mediterranean sun as the dedicated poolside team meet guest's every need.

dynamiclives.com «
belmond.com «



Left: Villa Sant'Andrea looks out onto the Italian coast
Right: Villa Can Koi in Ibiza has an 12x4m infinity pool
Above: Casa San Miguel's pool merges with the Mediterranean sea
Top: The pool at Belmond Hotel Caruso



A slice of Manhattan in London

New York based studio, Grwynski + Pons have used bleached tiling and pastel accessories for new west London hotel Urban Villa.

Urban Villa is a 100 room hotel in west London. The hotel's concept is unique in that it is a hybridisation of boutique hotel and aparthotel — two programs that are generally mutually exclusive. The rooms boast a touch of Manhattan style with thoughtful British modern luxury, each one benefiting from a living room, kitchen and glass enclosed balcony – a real home away from home experience.

New York based studio Grwynski + Pons contributed to the interior design elements and artwork has

been selected and provided by urban art specialist Lazarides.

Grwynski + Pons' brief was to bring a design-led bespoke hospitality feel to the new concept hotel. An even bigger challenge was to attempt to do this within a portion of a newly built and largely residential tower that the studio found to be rather prosaic and sterile. The team had to look hard to find any character within the existing environment and, where possible, tried to peel back the layers that were at odds with their intentions.



Above: Artwork plays with its Brentford location

Left: Zigzagged tiles are a contrast to concrete walls in the bar area

Right: Pastel dividers separate the space
Top right: The design scheme has a welcoming and relaxed feel

The first step of intervention within the existing building was subtractive – revealing structure and services where possible. The reception on the ground floor has been designed to double as a full bar, taking both cues and inspiration from traditional English public houses – pubs – where historically there were rooms to let and the barkeeper doubled as an innkeeper.

The palette is bright and welcoming, yet robust and functional – an environment where it feels just as natural to ask for extra towels as it would to order a cocktail. A key focus for the project is the different use of tiling to zone as well as create interest.



The lobby also hosts a cafe designed for the same day-to-night mutability. Rustic, stripped back walls are accompanied by bleached out pastel tiles, which zigzag their way under the cafe seating and up the sides of the bar. A series of communal tables and more private breakout spaces sit between screens and under ceiling rafts.

Grwynski + Pons wanted to balance the abundant glazing and high ceilings with vertical breaks, warm and authentic materials, lush vegetation and texture. The space, while legible, light washed and convivial, is subtly apportioned into varying degrees





of public and private space though void of any walls.

In the guest rooms the focus is on custom designed furniture and endeavours to wed the scope and amenities of an aparthotel with the aspirational feel of a design forward hotel.

Grwynski + Pons comments: "The nature and challenges of this commission were unique for us and it is our hope that the spaces that comprise Urban Villa feel quite divergent from those which make up the rest of the building — that we managed to create an atmosphere that belies its shell and injected some heterogeneity into an otherwise uniform environment."

gp-arch.com «

Above: Pastel tones flow from the floor and up to the bar
Right: Custom designed furniture was included in the space





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State-of-the-art garden design

Recent design revolutions have caused the dividing lines between indoor and outdoor to splinter, meaning that artwork should no longer be limited to indoor use.

With space becoming increasingly limited in an overcrowded Britain, every metre and millimetre counts. Utilising space is of the upmost importance and one area that often gets overlooked is the garden. Gone are run of the mill water features and the ghastly garden gnomes and in their place is exquisite outdoor art.

One company that has taken this on board is surface imagery expert Surface View. The company's latest offering of Enamel Panels boasts a unique range of imagery. The limited edition designs from the V&A, Royal Horticultural Society and Natural History Museum feature an array of beautiful blooms, elegant Cupids and stunning architectural drawings – all suitable for exterior application.

Tom Pickford, Marketing Manager at Surface View, comments: "Expanding our product range into pieces that are suitable for outdoor installation has been something we've been looking at for a number of years. We've installed countless promotional graphics for our clients in outdoor settings when we've wrapped buildings or vehicles with bespoke graphics, but there have been occasions where our clients have been looking for something more permanent.

"Our partnership with Formica has allowed us to take steps forward in permanent external building cladding, however this isn't suited to those wanting to purchase an individual panel as external wall art.

"We're always experimenting with different ways to use the images from our collections to make new and innovative print products. The introduction of our Enamel Panels has been possible because of that innovation coupled with a more

established technique of creating vitreous enamel coatings. Vitreous Enamel panels are in use across the London Underground and Overground as well as in many high traffic or exposed environments. Combining beautiful imagery from our archives with traditional coating and glazing techniques we are able to launch this new product for outdoor as garden art that will stand the test of time.”

Each panel is produced with a Vitreous Enamel coating, this is achieved by fusing glass particles to sheet metal at a temperature in the excess of 800°C. This process forms an exceptionally durable surface finish that can withstand the elements of the great outdoors. The robust enamel coating preserves the intensity of colour for many years allowing the vibrancy to beam through even on the bleakest day.

Ideal for both compact and large gardens, the panels work to inject some personality into any space. The diversity of designs available means that there is something to work within any location – be it to add a splash of colour or to stay unified with nature. Mix and match the panels together to create a unique statement. The panels are easy to install and come in a range of sizes – simply attach the supplied aluminium plates to the wall and hang the panel.

surfaceview.co.uk «

Right: This is a new venture for Surface View
Left: The collection boasts many designs
Above: The artwork comes with aluminium plates to attach easily





Blast from the past

Wood salvage specialist Atmosphere et Bois' Channel Manager, Olivier Lucchetta, discusses the importance of sustainability, following the announcement that Holloways of Ludlow have been appointed as UK agent for the brand.



A meeting with a salvager of century-old loft barns in Canada was the inspiration behind a new concept of construction and decoration for Belgian brand Atmosphere et Bois. The company's main focus is to restore wood to take advantage of the charming look that this aged material embodies.

Olivier explains: "It was the greyish appearance of such old wood with its old paint work that appealed to us and gave us the idea of re-using it. We have been salvaging century-old loft barns, usually facing demolition, ever since. We take them apart, plank by plank, beam by beam and send them to Belgium to give them a new lease of life."

Steeped in centuries of history, this natural and warm material works across the spectrum of building styles, from contemporary to more rustic, traditional projects. The company also reclaims this versatile material to create tables, lamps, wall paneling and garden houses.

Olivier continues: "Using reclaimed materials means you reduce the impact on the environment by conserving natural resources already in existence, which in turn also



saves energy. The quality of old wood is often higher than those recently produced, because the wood was originally grown in a less polluted environment. By using reclaimed wood, the end-user can enjoy the unique 'Inimitable patina' personality of each piece of wood.

"This reclaimed approach is hugely important for the design community because it helps to improve sustainable forest management programmes across the world. Plus, the old wood has a unique texture that has been shaped over time."

This year the company has launched the 'Barn Box' – an outdoor module lodge that is an ideal choice for a garden room, home office, den or even spare room. The design includes the use of a range of reclaimed wood that has been prized for its character and beauty. For example, one design sees European grey wood chosen for the module's exterior cladding, century-old Canadian barn wood features on the interior and French oak flooring – sourced from old railway wagons – provides a smooth natural floor that already has a sought-after aged appeal.

The Barn Box can be delivered as a complete unit or as a flat-packed kit. Both modules include interior and exterior wiring for lighting and power points. The designs have highly efficient insulation that not only reduces environmental footprint, but also creates a comfortable structure.

The simplicity and purity of using reclaimed wood means that these products can be easily integrated into varying types of landscapes.

Holloways of Ludlow have just announced that they are now the exclusive UK agent for Atmosphere et Bois. The well-known supplier is no stranger to stocking products made from reclaimed materials. Last month the brand showcased five finalist lighting designs from the highly acclaimed 'Delight in Light' national student competition within its Shepherds Bush lighting showroom. The designs integrate many recycled materials, from paper to climbing rope, placing sustainability at the core of the showcase. This formed part of a series of events celebrating Holloways of Ludlow's 30th Anniversary.

hollowaysofludlow.com <<



Above: New to the UK, Holloways of Ludlow are delighted to present the 'Barn Box' by Atmosphere et Bois
Left: A versatile outdoor room, Barn Box can be used as a garden room, home office, den or even spare room
Right: The Barn Box's interior and exterior is made from reclaimed wood
Above right: Prices start from £12,000 ex-VAT

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The brand's UK network of technical sales representatives can provide advice on the use of laminates for every application, whether conventional or unusual, high performance or purely decorative. Whatever your project, the company will help you to find the solution.

www.abetuk.com «
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Coastal transformation



New life has been brought to the former Bartlet Hospital, with Gipping Homes transforming it into 34 luxurious residences, while maintaining the beautiful features of this historic Grade II listed site.

Gipping Homes took on the challenge of giving Bartlet Hospital a new purpose – having closed in 2008 and consequently fallen into a state of disrepair.

Serious consideration had to be given to ways of raising thermal performance and comfort levels to modern standards because of the hospital's listed status. Draughty, single glazed windows were a particular concern, so Selectaglaze was approached for advice.

Peter Blemings, MD of Gippings Homes, comments: "I first came across Selectaglaze within a trade magazine feature. I was impressed with the product knowledge of the technical advisor I spoke to, who then spent time with us on site working out how to overcome some intricate issues with this historic building. We chose to include secondary glazing in the show apartment and have since been happy to extend the business partnership into other dwellings."

Selectaglaze has so far installed in excess of 100 bespoke units from its slim line range, including vertical and horizontal sliding units, all glazed with toughened safety glass and fitted with high performance seals.

Established in 1966 and granted the Royal Warrant in 2004, Selectaglaze are experts in secondary glazing.

www.selectaglaze.co.uk «
01727 837271 «

Product Spotlight

This month's selection of innovative new products not to be missed



1. BLANCO Germany has been awarded a major accolade in the world of design with three products winning an IF Design Award 2015. First up and pictured is the BLANCO JARON XL 6 S-IF sink with its clean lines and cutting-edge design. It is distinctly different with gently curved contours, square bowl and drainer and a centrally-positioned wide tap ledge. Elegant and understated, the IF flat rim achieves a flush-mounted appearance for a seamless finish while the STEELART 10mm corner radius enhances the symmetrical look. The other winning designs are the BLANCO ADON XL S sink and the FELISA tap.

www.blanco.co.uk 01923 635 200



2. For bathrooms that are as beautifully crafted as they are designed, the Mike Pro Collection delivers on function, style and quality for a look that encapsulates a modern elegance that's second to none. A preferred choice for many renowned architects and interior designers, the majestic styling reflects its precision engineering, superior performance and the very best components. Aligning iconic definition with architectural geometry alongside its impeccably clean contours, Mike Pro also benefits from integral and optional eco friendly features for commercial and residential applications.

www.crosswater.co.uk 0845 873 8840



3. GEC Anderson's Series A sinks are now available individually. Available in an range of standard sizes, they are suitable for all installation types, including for inset, undermount and flushmount fixing. Their distinctive 15mm corner radius and 20mm flat flange provides a neat and contemporary appearance whilst ensuring they are easy to clean and maintain. This makes them ideal for all situations where high quality and practical sinks are required. There are eight single sizes as well as nine double and combination sizes. Series A bowls are manufactured to the highest standards, with a superb bright satin finish and clean, linear, appearance. www.gecanderson.co.uk 01442 826999

4. RAK Ceramics is set to launch a new compact bathroom range and complementary surfaces at this year's May Design Series. Exhibiting at the show for the first time, the new RAK launches will include the Origin 62 range of basins and sanitaryware, and polished porcelain tile collection, GEMS. The new Origin 62 range includes three basins and a WC, which each have a sleek, contemporary design. Basin options include a hand basin, pedestal wash basin and a semi-recessed design, along with a close-coupled WC design. The complementary GEMS tile collection includes four colour options in a variety of formats, for wall and floor installation. www.rakceramics.co.uk 01730 237850



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5. A variety of Polyflor's vinyl flooring has been installed extensively across a major redevelopment and conservation project at the Acre Mills Outpatient facility – a Grade II listed former wire mill building in Huddersfield. Over 3300m² of Polyflor sheet vinyl flooring from the Forest fx, Pearlazzo, Verona, Hydro Evolve and Finesse SD collections has been installed by flooring contractors CMC Flooring of St Helens throughout Acre Mill, providing efficient and attractive floorcoverings for various interior environments with different demands and requirements. Polyflor flooring is 100% recyclable via the Recofloor vinyl take back scheme and CMC Flooring successfully recycled 75% of their waste on this project through the programme. www.polyflor.com 0161 767 1111

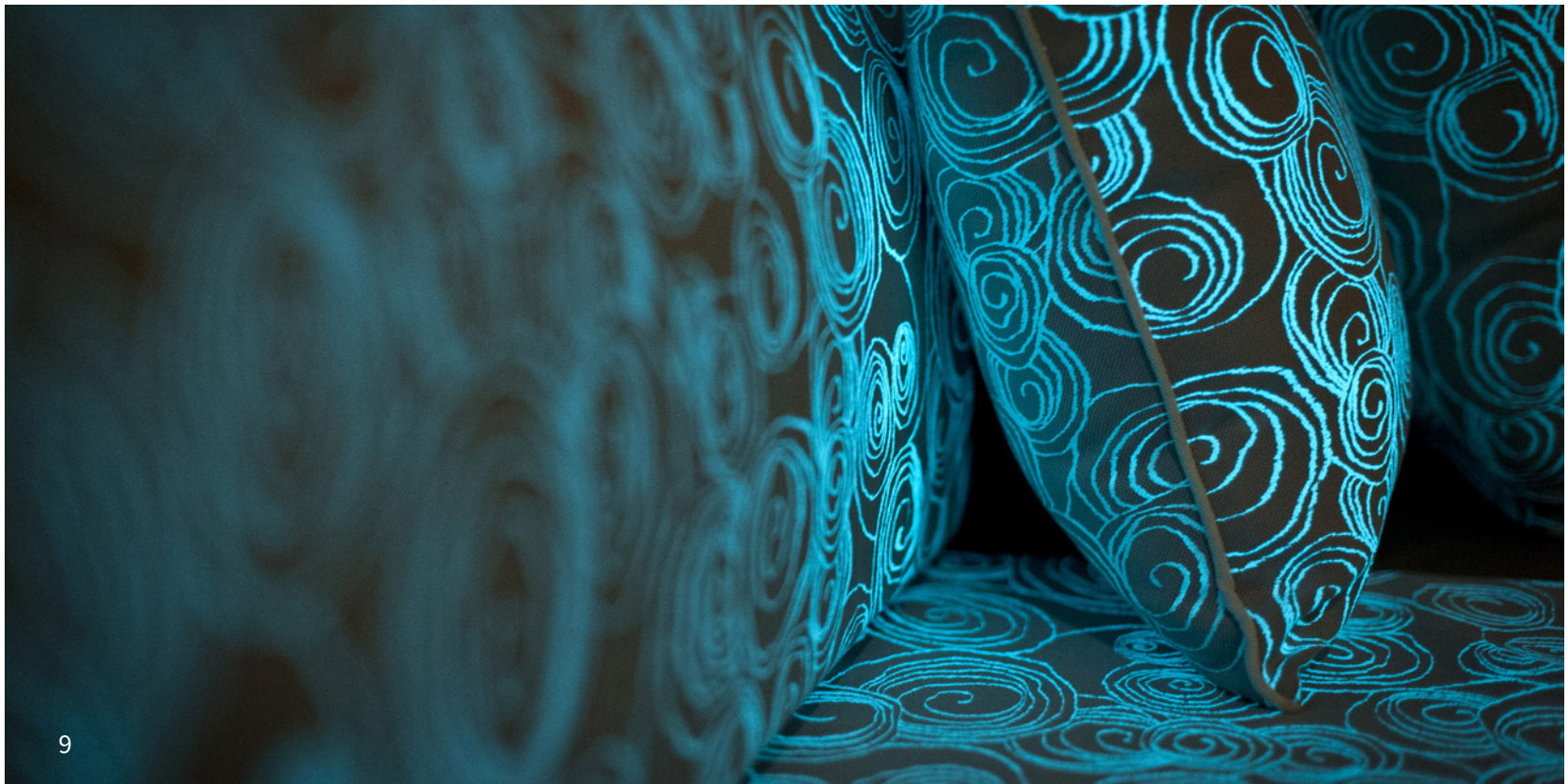
6. Osmo UK, the eco-friendly wood and finishes expert, has boosted its cleaning and maintenance range with the introduction of the Osmo Spray-Mop – a new cleaning system ideal for use on wooden floors treated with Osmo Polyx-Oil. Spray-Mop incorporates a fibre mop and spray-fix cartridge. The 0.75L container is ready-filled with a special cleaning dilution and fixed near the bottom of the mop. At the press of a button, the liquid is sprayed directly onto the wood flooring, removing the need for heavy buckets and extra cleaning equipment. The concentrate incorporates natural oils which prevent the floor from drying out. www.osmouk.com 01296 481220



7. Luxury vinyl tiles from Polyflor's high design and high performance Expona flooring range were recently used to create a sophisticated statement floor design at Harris + Hoole coffee shop in Slough. With unlimited design possibilities available from the Expona range, a combination of tiles in contrasting colours were chosen by Path Design – a London interior and retail branding design consultancy – to create a striking effect. Flooring from two collections within the Expona range were selected for use in this retail space; heavy duty commercial Expona Design PUR tiles for front of house and Expona Control PUR safety flooring for back of house.
www.polyflor.com 0161 767 1111



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8. Lyndon Design has introduced a new high table to its popular Agent collection. This versatile and contemporary addition provides an attractive solution for both corporate and hospitality environments. Oozing style and appeal, Agent features a robust yet elegant white MFC top that creates a durable finish. The simple yet bold lines of the table and the quality of the timber used for the under frame reflects Lyndon Design's expertise in handcrafting wood materials, as well as giving the table an exquisite finish. Available in size 1050mm x 1800mm, the table is available in an American Black Walnut or European Oak frame to suit a variety of interior design styles.
www.lyndon.co.uk 01242 584897

9. Extex's pioneering fabric, Solar, is the first luxurious, outdoor furnishing fabric of its kind. Using an advanced permanent water, soil and stain repellent treatment applied after printing, it's also light fast, pre-shrunk and machine washable, making it the ideal fabric for the outdoors. This printed fabric has a glow-in-the-dark effect that appears as a subtle and sophisticated tone-on-tone patterned fabric by day transforming into a striking luminescent galaxy at night. With a super strong capability, the pigment absorbs and stores solar energy and will glow in the dark for several hours after just 5-30 minutes exposure to lights or natural sunlight.
www.extex.co.uk 01634 718871

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